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ABSTRACT

The inclusion of Latin American music in the secondary school band program may play an important role in affecting student motivation, ethnic identity, intergroup attitudes, and student-teacher relationships. One of the underpinnings of Latin American music is the variety of techniques and exciting rhythms. In this book the rhythms are analyzed and presented so that all students can learn to execute these rhythmic forms successfully. Chapter 1 gives background information on conga drums, timbales, cowbells, bongos, maracas, claves, guiros, and musical notations for the methods of playing and basic rhythms of each. Chapter 2 contains nine lessons designed to develop rhythmic proficiency in the student using cha-cha and merengue styles. Chapter 3 has the scores of an additional merengue and a guaguanco. Chapter 4 develops a unit on Latin American rhythms in a general music class, giving suggested procedures and introductory scores. (PPB)

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Latin American Music

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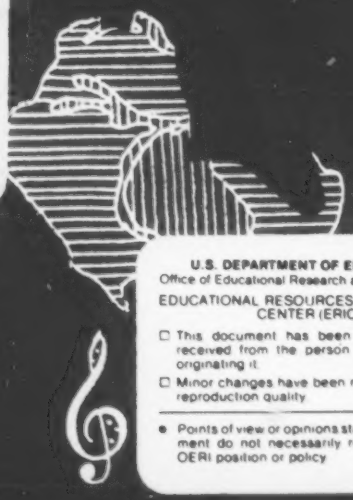

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Experimental Bulletin
April 1981
For Limited Distribution

Latin American Music

In the Secondary School Music Program

BOARD OF EDUCATION OF THE CITY OF NEW YORK
OFFICE OF CURRICULUM DEVELOPMENT AND SUPPORT
DIVISION OF CURRICULUM & INSTRUCTION

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FOREWORD

Elements of Latin American music have become an integral part of contemporary American music. Its dance forms and ethnic melodic qualities have affected every level of society. The inclusion of Latin American music in the Secondary School band program may play an important role in affecting student motivation, ethnic identity, intergroup attitudes, and student-teacher relationships.

One of the underpinnings of Latin American music is the variety of techniques and exciting rhythms. In this book the rhythms are analyzed and presented so that all students may learn to execute these rhythmic forms successfully. The varied musical styles make Latin American music appealing to the Secondary School pupil. With the proper use of Latin percussion instruments, the learning process can be exciting from the very first class lesson.

Charlotte Frank
Executive Director

ACKNOWLEDGMENTS

Latin American Music in the Secondary School Program was developed as a project of the Division of Curriculum and Instruction, Charlotte Frank, Executive Director. Morris Freedman, Director (Interim, Acting), and Leo Sevush, Head of the Music Unit, Office of Curriculum Development and Support, provided overall supervision.

The following Board of Education personnel and teachers contributed to the project during its development:

Shelley Booth, well known performer and composer in the field of Latin American jazz, was a teacher at J.H.S. 13 in Manhattan when he originally wrote the materials for chapters one, two and three. These chapters were subsequently reviewed, updated and augmented by a committee of music teachers headed by Samuel Chelimsky, formerly director of Music, and including Marvin Rosenberg, Assistant Principal/ Supervision, J.H.S. 68K, Stanley Arkis, Assistant Principal/Supervision, J.H.S. 185Q, Justin Dicioccio, teacher, H.S. Music and Art, and Arthur Levinowitz, teacher, J.H.S. 126K.

Barry Solowey, teacher of music at Central Park East Public School, did the musical notation and proofread the manuscript. Conrad Nunnally designed the cover and illustrated the manual; Ressie Della Rosa typed the manuscript, and Maureen Maguire supervised the production of the book.

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Chapter ONE

Background Information on Latin American Percussion Instruments

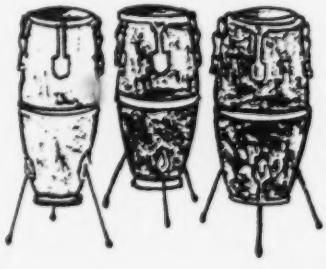
This section lists typical Latin American percussion instruments and describes methods of playing and notating them. It should be known that the Bureau of Supplies lists a "Percussion Set-Latin American" as Item No. 56-7299.00.7 (a.j.)

Conga Drums

The Conga Drum, the bass of the Latin American group of drums, is a one-headed drum. Congas come in many sizes, each size having a different timbre. The hand patterns are the same for all sizes.

The left hand is employed in four different ways. These are notated as follows:

.Ball of the left hand



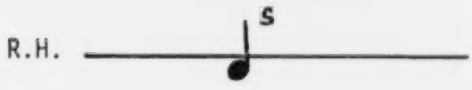
.Fingers of the left hand

.Full left hand remaining on the skin

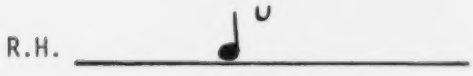
.Full left hand bouncing off the skin

The right hand is employed in three different ways. These are notated as follows:

Slap: Using the whole right hand in a slap, grab motion in the middle of the skin.



Bounce up: Using the right hand, fingers held rigid, strike near the edge and bounce up after each stroke.



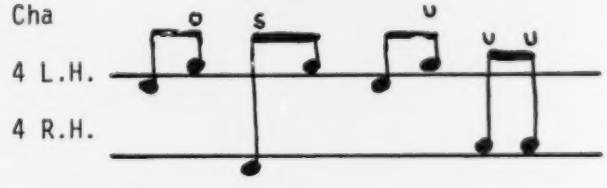
Fingers of the right hand.

Basic Conga Drum Rhythms

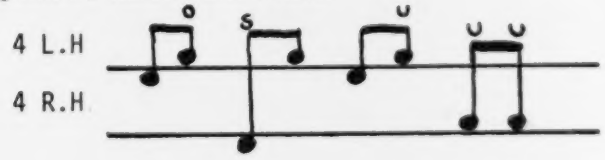
Bolero

Merengue

Cha Cha



Guaguanco, Mambo and Plena



Timbales

The timbales are two single-headed drums attached to a stand. The larger (lower) head is tightened or loosened to a clear, resonant tone quality; the smaller head is tuned to approximately a fourth or fifth apart. They are played with sticks (one quarter inch dowels) on the heads as well as on the metal sides (shell).

The timbale player also plays a cymbal and a small cowbell.

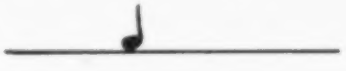
Special effects can be made with hands, fingers, rim shots, and rolls.

The use of the sticks is notated as follows:

'Shell of high drum, left hand.*

Sh. H.D.L.

'Shell of low drum, right hand.

Sh. L.D.R. 

'Skin of high drum, left hand.

Sk. H.D.L.

'Skin of high drum, right hand.

Sk. H.D.R.

'Skin of low drum, left hand.

Sk. L.D.L.

'Skin of low drum, right hand.

Sk. L.D.R.

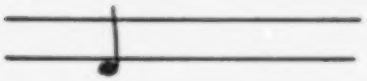
*Note: Sh = shell; Sk = skin; H.D. = high drum; L = left hand, etc.

*Cymbal

Cy.

*Finger

F.



*Roll

Sk. H.D.

or

Sk. L.D.

Basic Timbale Rhythms

Bolero and Cha Cha

4 Sh. H.D.L.

4 Sh. L.D.R.

Merengue

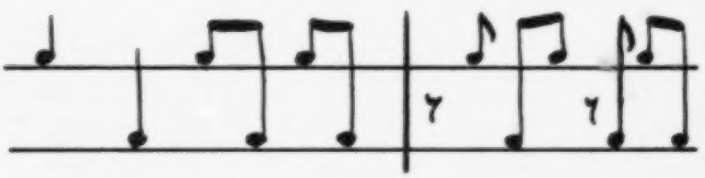
2 Sk. H.D.L.
4 R.

Sk. L.D.L.
R.

Mambo, Plena and Guaguanco

4 Sh. H.D.L.

4 Sh. L.D.R.



Cowbell

The cowbell may be held in the hand or mounted on a stand. It is played in two basic styles:

1. Striking the rim of the bell with a one inch thick dowel, which is notated:

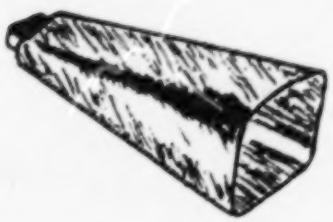
2. Striking the middle of the bell, which is notated:

The sound of the cowbell can be altered by taping the edge, and/or stuffing a rubber ball inside the bell.

Basic Cow Bell Rhythms

Cha Cha

Mambo, Guaguanco and Plena



Bongos

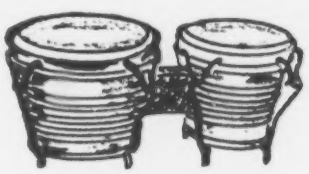
The bongos are two single-headed drums, attached and played with the fingers of both hands. The larger (lower) head is tightened or loosened to a clear, resonant tone quality; the smaller head is tuned to approximately a fourth or fifth higher. The high drum (H.D.) is placed on the left and the low (L.D.) on the right.

The instrument is played in a sitting position with the drums held between the legs, the drumhead slanting away from the player.

Expert performers switch back and forth, using two, three and four fingers of each hand to change timbres as deemed necessary for desired effect. Beginning students are advised to start with four fingers of each hand gradually working up to the use of three, then two.

The playing of the bongos is notated as follows:

Basic Bongo Rhythms

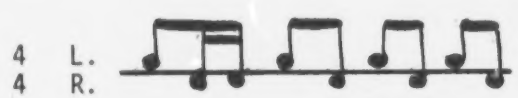


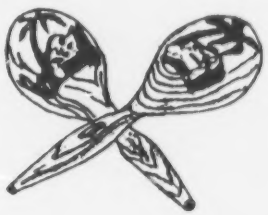
Maracas

The maracas are used in all styles of Latin music. They are most commonly played in pairs, are hand-held and are used to complement the rhythmic background of the deeper sounding instruments.

The playing of the maracas is notated as follows:

Basic Maracas Rhythms



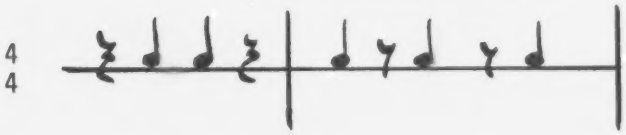


Claves

The claves are two round pieces of hardwood, two inches in diameter by six inches long. They generally sound a repeated two-measure pattern to serve as the foundation for the various surrounding rhythms. One clave is laid across a semi-closed fist which has created a hollow in the hand, and is struck by the other, in the desired rhythm.

The playing of the claves is notated as follows:

Basic Claves Rhythms

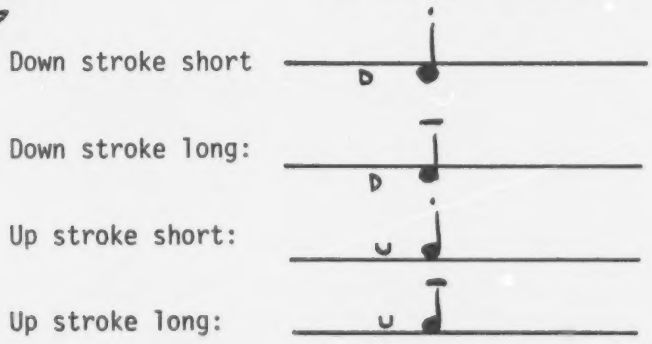


Guiro

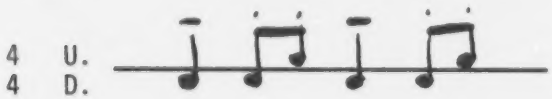
The guiro is an instrument made originally from a long, hollowed out gourd. It has two holes in which the thumb and index finger are inserted for holding. The sound is made by using a "scratcher" whisked across the notched top. The strokes of the scratcher are long and short.

The strokes are notated as follows:

Basic Guiro Rhythms



Scoring for the guiro is as follows:



Chapter TWO

Teaching the Band Class

This section suggests techniques for the teaching of a band class, using a Latin American percussion section as a motivating and musical device.

Students use a large music manuscript book for homework assignments and copying short musical examples and arrangements shown below.

Each of the units described below should be mastered before the class goes on to the next unit.

(Note to teacher: In the interests of expediency, the examples used below may be prepared in advance on large charts and mounted on the chalkboard. Rexograph copies may be prepared for the students.)

Lesson 1

. Acquaint each student with the mechanics of his/her instrument.
. Teach the production of Concert "F" on each pitched instrument.
. Teach percussion students the following rhythms by rote:

Example A

Timbales

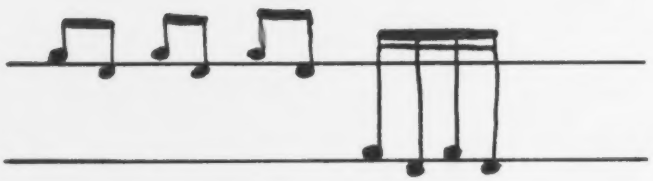
4 Sk. H.D. L.
R.
4 Sk. L.D. L.
R.

Conga

4 L.H.
4 R.H.

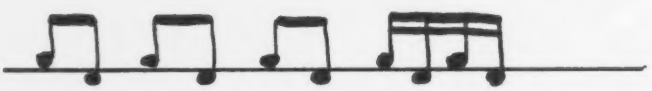
Bongos

4 H.D. L.
R.
4 L.D. L.
R.



Maracas

4 L.
4 R.



Cowbell

4
4

R.
M.

Guiro

4
4

U.
D.

. Play Concert "F" with the above rhythmic accompaniment, emphasizing embouchure placement and breath control.

Lesson 2

. Using Concert "F",play whole notes, half notes, quarter notes, eighth notes and equivalent rests. (Illustrate on chalkboard.) Use Example A as an accompaniment.
. Explain metric signatures, measures and bar lines.
. Homework Assignment: Student to compose eight measures of a rhythm in $\frac{4}{4}$ meter, using the notes and rests learned.

Lesson 3

. Select representative examples of pupil homework and illustrate on the chalkboard. Analyze for correct usage.
. Wind players play selected homework examples, using Concert "F." New tones can be added as pupils progress.
. The percussion section should also play the written examples, combining these with the previously learned rhythmic accompaniment (Example A).
. Use hand clapping and singing on "la" to reinforce the reading of all written rhythms.

Lesson 4 (Cha cha Section A)

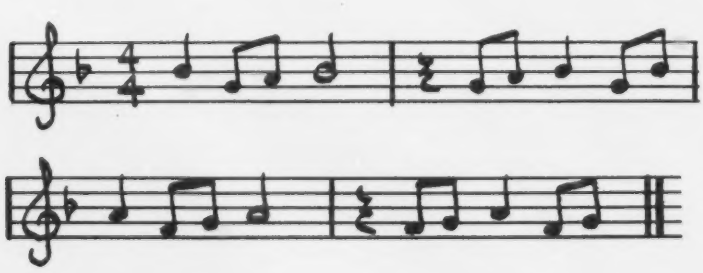
(See condensed score, pp. 14-15)

Write Example B on the chalkboard. Analyze by clapping, singing on "la," and playing instrumentally on Concert "F."

Example B

. Write Example C on the chalkboard on the treble and bass clefs with proper transpositions for Bb, Eb and F instruments.
(Explain that different instruments play different notes in order to sound the same pitch.) Familiarize the students with the notes from "F" up to "Bb" (with proper transposition for Bb, Eb and F instruments).

Example C



. Give the students time to check fingering. Have them play Example C, one section at a time.

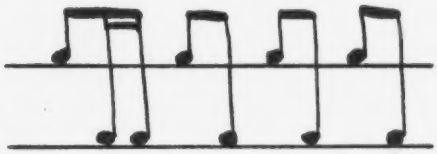
. Have the full band play Example C in unison.
. Write Example D on the chalkboard. Teach the percussion section this new rhythmic accompaniment explaining stick and hand movements with emphasis on "sticking" symbols.

Example D

Timbales

4 Sh. H.D.L.

4 Sh. L.D.R.



Guiro

4 U.

4 D.

Maracas

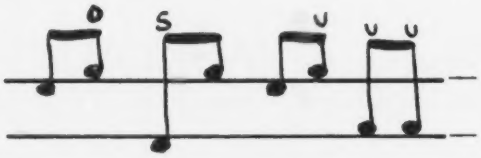
4 L.

4 R.

Conga

4 L.H.

4 R.H.



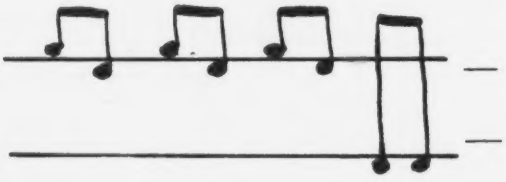
Bongos

4 H.D. L.

R.

4 L.D. L.

R.



Cowbell

4 R.

4 M.

Add percussion rhythm (Example D) to band melody (Example C).

Write Example E on the chalkboard (This is the second phrase of Example C.) Include repeat signs and first and second endings. Explain.

Example E

- Have students play Example E. Have students play Examples C and E, one after another. (Include repeats, first and second endings.)
- Have students label Examples C and E, Section A of the Cha Cha.

Lesson 5

. Write Example F on the chalkboard. This is the bass accompaniment for Section A of the Cha Cha. Analyze by clapping and singing rhythm on "la."

Example F

(Note: Example F applies to bass accompaniment of both Section A and Section B of the Cha Cha.)

. Teach the lower brass to play Example F.
. Add the melody (Examples C and E) and rhythmic accompaniment (Example D) to Example F.

Lesson 6 (Cha Cha Section B)

. Familiarize the class with notes descending from Concert "F" to "Bb" through the following exercise:

Example G

. Write the rhythm of Section B of the Cha Cha (with the pick-up) on the chalkboard. Afterwards, write the entire Example H on the chalkboard showing the complete rhythm of Sections A and B of the Cha Cha.

Example H

. Point out and explain musical terms such as "fine" and "Da capo al fine." Explain the "tie" and "dotted half note."
. Analyze Example H by clapping, singing on "la," and playing the rhythm on Concert "F."
. Write Section B with the pick-up on the chalkboard. Afterwards write the entire Example I on the chalkboard.

Example I (Cha Cha Section B)

23

Lesson 7

The condensed score of the Cha Cha follows. Note the addition of an obbligato line and "fill-ins" which may be added as student progress indicates.

Cha Cha (continued)

Lesson 8 The Merengue

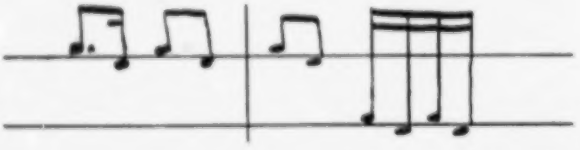
The Merengue is one of the most popular of all Latin American musical styles. It is played throughout the Carribean and is very popular in New York City. As in the Cha Cha, the percussion section is extremely important. The driving intensity of the rhythm section makes the simplest melody sound exciting. The basic theme of Merengue Number One is a descending scale line. The use of the descending scale reinforces the teaching of scales.

. Teach the percussion section the basic Merengue rhythm by rote and note. Write Example J on the chalkboard. Have the percussion students write Example J in their manuscript books.

Example J

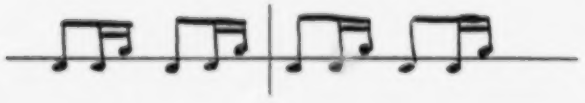
Timbales (on the skin)

2 Sk. H.D. L.
R.
4 Sk. L.D. L.
R.



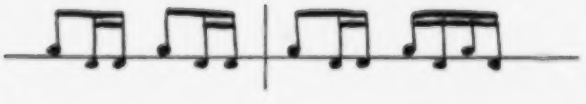
Guiro

2 U.
4 D.



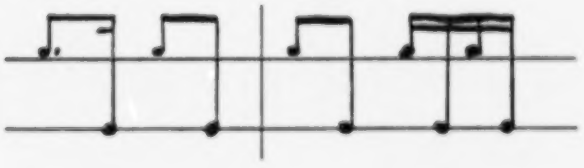
Maracas

2 L.
4 R.

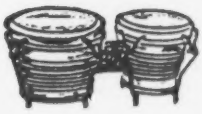


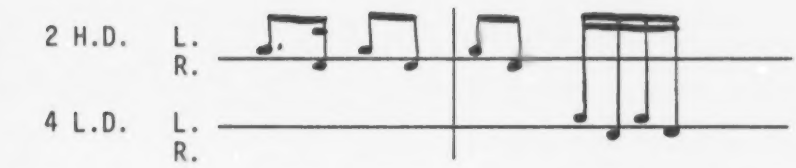
Conga

2 L.H.
4 R.H.



Bongo





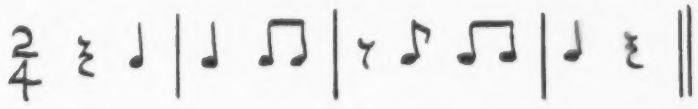
Clave

Cowbell

Bass Drum (Optional)

. Have the class write the following rhythm in their manuscript books. Analyze by clapping, singing on "la," and playing instrumentally on Concert "F."

Example K



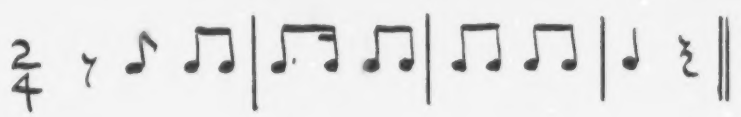
. Teach the wind players a Concert "Bb" Major Scale, ascending and descending.
. Write Example L on the chalkboard. Play the phrase in unison until the students are proficient. (Include proper transpositions)

Example L

Lesson 9

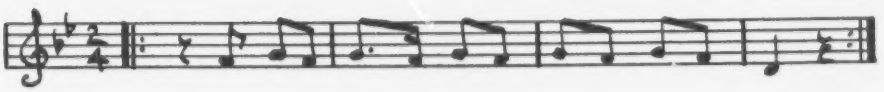
. Write this new rhythm on the chalkboard and teach it using the same procedures previously outlined.

Example M



. Write Example N in treble and bass clef on the chalkboard. Play the phrase in unison until the students are proficient.

Example N



. Play the two phrases one after another. (Example L and N) Label this Section A. Write Example O on the chalkboard.

Example O

The full score of "Merengue #1" follows:

The full score of Merengue No. 1 follows. The bass line, inner voices, new sections, new terms, new notes and rhythms can be taught utilizing the same methods outlined for the Cha Cha. Notice that the percussion section starts the Merengue, bringing in the entire band on the up-beat to Section A.

Example P

Merengue No. 1

S. Booth

Merengue #1

C
Reeds
Brass
1.
2.
D

1.
2.
D.S. al Fine

Chapter THREE

Additional Materials

An additional Merengue and a Guaguanco are included for class use. The techniques that are developed in Units I-IX can be used in teaching these pieces. The teacher can also develop original compositions or use standard Latin American compositions to further develop the students' awareness of melody, harmony, rhythm, and proficiency on their instruments.

A Partial Listing of Latin Recording Artists

Tito Puente
Tito Rodriguez
Fajardo
The Lebron Brothers
Willie Colon
Tony Pabon (La Protesta)
George Rodriguez (New Swing)
Eddie Palmieri
El Gran Combo
Johnny Pachecho
Machito
Ray Baretto
Orchestra Broadway
Mongo Santamaria
Vicentico Valdez
Raphael Santos
Joe Battan
Johnny Colon
Mongito
Santana

Merengue No. 2

Merengue No. 2 (continued)

Add perc.
Add Bass
C
Trmpts.
Fl., clar.
1.

Merengue No. 2 (continued)

37

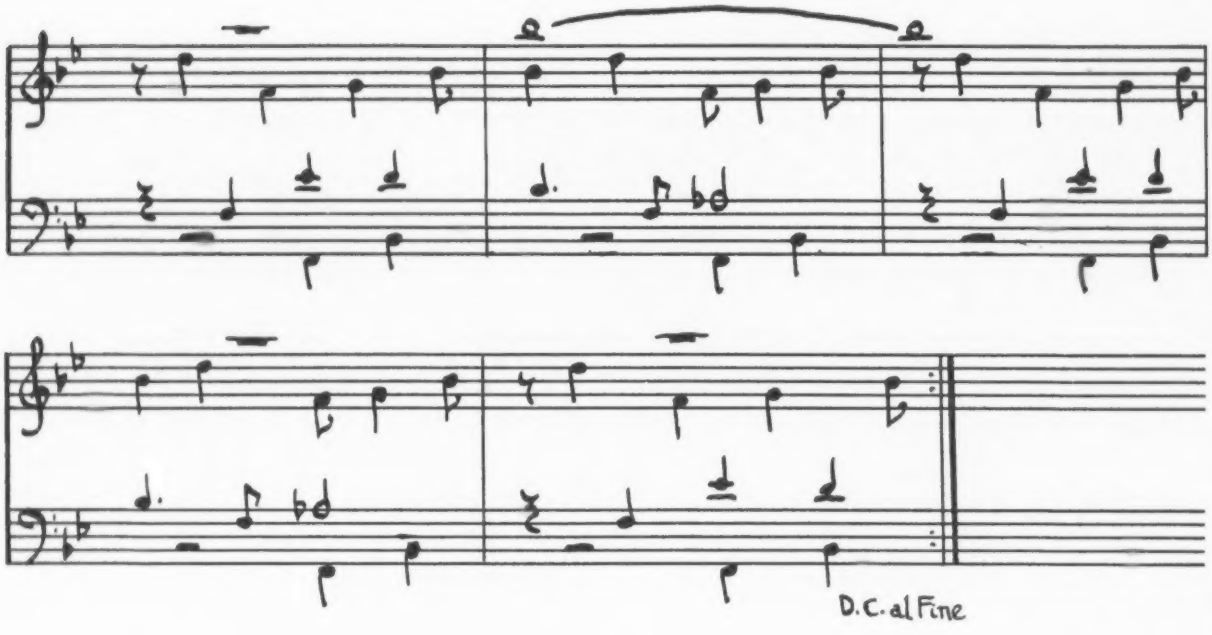
Guaguanco No. 1

S. Booth

1.
2.
Fine
B
Fine
2
2

2
2
C
Fl,
Clar,
Brass
2

Guaguanco No. 1 (continued)



Chapter FOUR

Developing a Unit on Latin American Rhythms in the General Music Class

The foregoing method will be found highly motivating in the training of a typical beginning band class. Its secret is that it provides a fascinating yet easily mastered rhythmic context against which the students can learn to produce their first tones, intervals, scale passages, etc., and then practice these repeatedly for extended periods without the sense of drudgery which often accompanies such early instrumental activity.

Its inherent ability to brighten the humor and to quicken the pulse makes this method a "natural" for use also in the General Music Class. However, such a class differs from the band class in pupil expectation, in time allotment, in materials and equipment, among other things.

Therefore, the teacher will find it necessary to simplify, to reorganize and generally to adapt the method to the character and ability level of the class using it.

The following are a few suggestions (although the teacher will no doubt be able to devise many others):

1. Materials

   To the extent that standard Latin American percussion instruments are not available:

   - Rhythm based instruments may be used;
   - "Home-made" instruments may be substituted; e.g., pot covers, spoons, mixing bowls, plastic flower pots;
   - A joint project may be developed with the Industrial Arts teacher for the production of percussion instruments, such as wood blocks, guiro-and-scratcher, or maracas (a small metal vegetable can filled with pebbles or leaves and then soldered shut).
   - Rhythms may be produced by hand-clapping, tapping (with one foot), clicking (with the tongue), "ts-ts"-ing, "tch-tch"-ing, finger snapping.

2. Suggested Procedures

   Three or more of the rhythms shown in Example A, Lesson I above, (or in Example D. Lesson IV) may be taught to the class (the cowbell, guiro and bongo rhythms, for example):

   - each rhythm separately at first
   - then two together (cowbells and guiro)
   - then three (with the addition of the bongo rhythm).

   Rhythmic production should be simplified by eliminating all subtleties such as "rim," "u," "d," "shell," "skin," etc., and by limiting production to the actual rhythms themselves. However, "LH" (left hand) and "RH" (right hand) indications should be followed.

   The class performs the rhythmic background while Cha Cha No. 1, Lesson IV (or equivalent) is played (by the teacher at the piano or on a previously prepared tape or on a commercial recording or by students who can play band instruments).

   Half the class plays the rhythms as indicated in the previous paragraph, while the other half sings the tune; then the halves switch function.

   Class may invent the "lyrics" or compare a new Cha Cha tune as a group classroom activity or as a homework assignment.

   Similar procedures may be followed in teaching the rhythms characteristic of merengue (Example J, Lesson VIII), bolero, rhumba, samba and mambo (see Appendix, p. 38) and in developing performances of dances based on these rhythms.

The above rhythms may be used by having the class "sit in" with recordings. A partial list of Latin American recording artists may be found on page 26.

It cannot be emphasized too strongly that this method provides an excellent context for the development of other musical learnings in addition to rhythm. Thus, tonal learnings (e.g., major and minor scales), harmonic learnings (e.g., blues notes), formal learnings (variations, AABA, etc.), singing skills (tone matching, phrasing, breathing, part singing, etc.), and many others (subject only to the teacher's skill and ingenuity) are learned more easily and naturally in this highly motivating context.

The Coro provides an example of a singing experience that grows naturally out of this context and becomes the basis for musical learnings of many kinds. The coros may be performed against a Latin American rhythmic background, at first in unison, then in parts, as shown below:

Coro No. 1 (unison)

Coro No. 1 (two-parts)

Coro No. 2 (unison)

Coro No. 2 (two-parts)

APPENDIX

The following rhythms are characteristic of the most popular Latin American dances. They may be used as indicated above.

Samba

Merengue

Cha-cha

Fast Mambo.